1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

87 | 212 founding of the Estonian National Museum and the Estonian Literary Society are examples of the Estonians' hard struggle for education.

[369] Earlier, the better educated people concentrated in the cities, but in the second half of the independence period there were already many farmers with secondary and higher educations.

186 [517] Country life itself was made more attractive by the cultural activities conducted through the Educational League and other societies. Cultural and economic endeavors have always been interrelated with the constructive and positive nationalism characteristic of the Estonian people. Although in later years and during independence patriotism was not expressed in such glowing words as during the Awakening, nevertheless it was the stimulus of many idealistic enterprises and of all the cultural and economic progress made during these 5 years.-

175 [87] which organized a nation wide collection of money for the establishment of an Estonian gymnasium to be named after Czar Alexander I. Response to this was amazing--to the amount of 100,000 [814] gold rubles. The Society of Estonian Literary Men was founded in 1872 for the promotion of Estonian literature, language and history. [517] Several other societies also were founded, such as the Theater Society "Vanemuine" at Tartu, many farmers' societies and local music and theater groups.

175 186 The National Awakening[1] took a political turn when energetic Carl R. Jakobson arose to leadership and started his weekly Sakala. Jakobson, a daring and able politician, launched a vigorous campaign against the "number one enemy of the Estonian people": the Baltic German nobility. He demanded for the Estonians

[1] [For background see -29- cat. 116, pp. 26-29--Analyst]

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814 177 because several Finnish and Swedish scholars helped to lay a foundation for the teaching of national sciences in the first years of Tartu University. In this chapter there will be only scattered references to the Baltic German fine arts.

517 Of all the fine arts the most popular among the Estonians have been literature, music, and the theater, all of which are founded on native traditions, especially Estonian literature and music. Writers, artists and intellectuals have [654] enjoyed real prestige in the culture, although they never have received kingly royalities and have always lived modestly. The Estonian Republic used to pay permanent subsidies to outstanding writers and artists from the Cultural Fund.[1] These payments, although modest, secured for these writers and artists a minimum

[1] [See cat. 116, pp. 55-56-153. --Analyst]

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

517 livelihood and enabled them to dedicate themselves to more extensive tasks.

538 533 Folklore. The Estonians have a wealth of folklore much of which has been recorded. The local German nobles were not enlightened enough and lacked interest in recording the non-German (as they called Estonian) folklore. Very few Estonian folk songs were recorded before the nineteenth century. The famous German scholar J. G. von Herder published in his Stimmen der Völker in Kieder (1778) eight Estonian folk songs, which awoke an interest in folklore in the backward Baltic corner. In the first half of the nineteenth century, when the Estophile movement among the Baltic Germans was at its height, several pastors and teachers recorded Estonian folklore and published it. The

538 Russian revolutions, Vilde was exiled, like many other Estonian intellectuals. In Copenhagen, he wrote two of his masterpieces, the witty comedy Pisuhänd ('The Dragon'), 1913, which is still the best in Estonian literature, and the novel Maekula piimamees ('The Milkman of Mäeküla'), 1916, a psychological novel about the tragic triangle of an Estonian milkman, his young wife, and a Baltic baron. With this novel, which has traits of Neo-Romanticism, Vilde reached his peak as a master of style. In his later years Vilde was granted a permanent subsidy from the Culture Fund and a house at Tallinn in recognition of his contributions to his homeland.

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The Neo-Romantic period (1905-20) in Estonian literature was led by the Noor-Eesti ('Young Estonia') school of writers, the most

[See cat. 116, -181- pp 55-56--Anal/g 8+]

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outstanding of whom were Gustav Suits, their intellectual leader, A. H. Tammsaare and Friedebert Tuglas, V. Ridala, E. Enno and Johannes Aavik. The Neo-Romanticists turned to their imaginary worlds, disillusioned with life after the 1905 Russian revolution. In the first of the five albums published by Noor-Eesti is found Noor-Eesti's slogan: "More culture! More European Culture! Be Estonians, but be Europeans as well!"

With Noor-Eesti began the genuinely modern Estonian literature. The aims of their literary efforts were 1) liberation of Estonian literature from the one-sided Russian and German influence, making special efforts to translate French, English, American, Scandinavian and Finnish authors; 2) broadening of the subject matter of the literature; 3) raising the level of Estonian

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538 language and literature to that of European lit-
517 erature; and 4) improvement of the appearance of Estonian books with the cooperation of Estonian artists.

538 G. Suits' (1883- ) first volume of poems Elutuli ('The Fire of Life'), 1905, is ecstatic in its youthfulness and presents new and fresh forms of expression. He, too, had been in exile, but was able to study literature and esthetics at Helsinki University. His second volume Tuulemaa ('The Land of the Winds'), 1913, an expression of the author's deep disillusionment, is considered one of the best single volumes of Estonian poetry. In some of his poetry he has made masterly use of elements of folk poetry. Now in Sweden, Mr. Suits has centered his literary research on Kreutzwald.

Friedebert Tuglas (1886- ) is a master of

754 A cure can be effected only if it is accompanied by the reading of incantations.

Sometimes the magical tricks used in healing may have undesirable effects, such as the methods used by an old woman for curing a man's rheum. She read an incantation over the water, spat into it, waving at the same time the shears in her hand, and then threw the cold water on his naked back.

754 789 The Vepsians believe that not only supernatural spirits but also people can cause sickness and other mishaps by their "evil eyes." To protect themselves they have several magic rites to abolish the bad effects of these people. Thus, before going hunting, they smoke their guns in the fire to rid them of any kind of witch's spell. During the wedding ceremonies they shoot guns in the house to ward off the effects of evil spirits and evil people. The Vepsians consider the gypsies to be powerful magicians who must not be made angry. Since the gypsies are aware of this supposed power, they do not fail to profit by it. Kettunen tells of the arrival of cartful after cartful of gypsies at a South Vepse village during the wartime famine in 1917-18 and how they were treated in the best possible way by the villagers.

517 The Vepsians are gregarious and join together either for work or for pleasant pastimes. These gatherings are especially common in winter when everyone has much free time on his hands. On such occasions they sing, tell

517 stories and jokes, and tell riddles in order to find out who are the smartest among them.

527 From the Russians the Vepsians have acquired the habit of celebrating festivals on a large scale. One of such festivals, Jyrgin praznik, is described by Kettunen (pp. 48-49). For this feast each person spent his very last resources, willing to suffer hunger a few weeks later. After beer and liquor were made, and the foods prepared in all the houses, the festival began. "The huts that had no chimney as well as the white rooms in Tshaigla were teeming with people, who had come from near and far, with relatives, acquaintances and strangers. They revelled three, four days at a stretch, afternoons, nights and mornings in the light of a small lamp or a flickering splinter-fire. They drank, yelled, shrieked and fought, but most of all they danced, for even the old men seemed to consider dancing a polite recognition of the hospitality of the house. It was extremely funny to see those bearded old men performing solo dances in their big felt shoes, their serious faces sweating, as if fulfilling a difficult work obligation. The whole feast was like some kind of a 'God's feast' described by Agricola in which 'girls got drunk and women got drunk'; unfortunately, also, Agricola's verse of 'doing many shameful deeds' fits well these Vepsian bacchanalias."

Annex "A," Subparagraph li,

Sociological Background

## ARTISTIC AND INTELLECTUAL EXPRESSION

538 Folklore. Folklore is the most important manifestation of the Vepsian national culture. The literature in Vepsian, created mainly during the Bolshevik reign, is limited
• 517 to a few textbooks. Russian literature has never been able to satisfy the literary needs of the people. For this reason, it has been necessary to resort to an oral tradition which today is still alive to a certain degree. The Vepsians like company and have the habit of spending long winter evenings, especially during fasting time, together singing, telling stories, jokes and riddles. In this practice, the most talented people have become such skilled artists that their fame has passed beyond the boundaries of their own villages. Although the knowledge of the old Kalevala runes is limited to only a few fragments, which are not even generally known, the Vepsian lore is, nevertheless, quite abundant and variegated. Needless to say, it reveals a strong Russian influence.

533 The most common folk songs are the so-called chastushka (the term borrowed from Russian), which are sung by all of the Vepsian women. They consist of only four lines and have a simple melody. They deal mostly with

177 ing Livonian patriots were investigated and
[668] frequently molested by the police. The teaching of Livonian was to some extent tolerated in the schools (two hours a week as an elective), but the futility of it was preached incessantly.
● [517] In the 1930's there developed a nationally conscious Livonian intelligentsia under Estonian and Finnish schooling, but they were not given teachers' posts in their own villages. The Latvians also refused to pay regular salaries to teachers of the Livonian language but gave them only pocket money. In answer to the Livonians' petitions to grant them some money for printing books in Livonian, a big library in Latvian was sent to them. In Livonian villages four branches of the Latvian cultural societies were organized. The above-mentioned measures all served one purpose: the quick Latvianization of the handful of Livonians still left.

[166] During the second World War the Livonians were sent again away from their seacoast homes to their neighbors, the Latvians. Undoubtedly this again deprived them of many of their kinsmen. The complete Latvianization of the few Livonians who have remained is, at any rate, a question of only a few decades.

4: Indiana U. S-4, 5 1955 RG4 Estonia RG4
Livonians

Annex "A," Subparagraph 1f,
Sociological Background

## SOCIAL STRUCTURE

565 Class system. Class distinction among the Livonians is based on economic differences. Before the occupation by the Soviet Union in 1940, there were basically three kinds of people who represented three different classes: a) the farmers, that is, the owners of ancestral farms (4-8 ha. of arable land and 25-50 ha. of meadows); b) the small farmers who lived on the land of the farmers or of the former noblemen (owning at the most 8 ha.); and c) the tenants. There was also developing a special class of speculators, called the "bourgeois," who in the class system corresponded in prestige at least to the old farmers.

Class distinctions were more noticeable in East Livonia where the people were generally more prosperous. Here, for instance, the "bourgeois" were not admitted into the co-operatives. The class differences appeared also in the political convictions: the farmers were more for the rightist parties, the poorer elements for the Social Democrats.

575 Societies. The only cultural organization
517 of the Livonians, Liivõd iit (The Livonian Company), started its work in 1923, after several difficulties presented by the Latvian government were overcome. It embraced

575 all the Livonians who were nationality con-
517 scious, and became the center of the Livonian revival. The Society had its choir, dramatic company, library, etc. With the help of the Estonian, Finnish and Hungarian brother nations, a modern "house of culture" was erected for the Society. The work of the Society was stopped upon the occupation of Latvia by the Soviet Union in 1940.

474 The only economic associations were the co-operatives, which were organized for the sale of fish and procurement of fishing gear.

## SOURCES

113 Kettunen, Lauri

1925. Liiviläisten kansallistunto. [The Livonians' National Feeling.] Kalevalaseuran vuosikirja, Vol. 5, p. 242. Porvoo: Werner Söderström.

Loorits, Oskar

1923. Liivi rahva olevik. [The Present Situation of Livonians.] Eesti Kirjandus, Vol. 17, pp. 135, 166-172, 181-182. Tartu.

4 Indiana U. S-4, 5 1955 RG4 Estonia RG4 Livonians

[177] The Livonian fairy tales are, in the main, 538 borrowed from Latvia. Telling tales and 517 different kinds of stories and anecdotes is a favorite Livonian pastime, practiced at home, on visits, in taverns and on fishing trips. The Livonians also enjoy telling proverbs and riddles.

214 Literature. The Livonian literature is also very scanty. The only book in Livonian until recent times was the translation of the Gospel of Matthew, published in 1863 by the [197] British Bible Society. This appeared in two dialects and was translated by the teachers Prinz from Piza (western dialect) and Pollmann from Koshtrõg (eastern dialect). The orthography was based on Sjögren, the first scholar who studied Livonian in the middle of the nineteenth century. In 1880 appeared a new edition of this book in the eastern dialect in the Latvian orthography. In the early 1920's several Livonian readers (Esimene liivi lugemik 'The First Livonian Reader,' etc.) were published by the Academic Society of the Mother Tongue in Estonia. The Estonian Temperance Society also published a few books for the Livonians, including a play dealing with temperance. Later the Finns began the publication of Livonian books of which the most significant are the Jemakiel lugdõbraantõz ('The Reader of the Mother Tongue,' Helsinki 1935) by P. Damberg, and the translation of almost all of the New Testament by K. Stalte (Helsinki, 1937). K. Stalte also published

21: Kolarz J-4 (no date) 1952 R1 Soviet Union
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quite a number of prominent left-wing intellectuals to whom Moscow had surrendered the leading governmental posts in the country, in the absence of genuine die-hard communists. Thus the well-known Estonian historian, Hans Kruus, was at first Deputy Prime Minister of Soviet Estonia, and later Foreign Minister. The poet, Johannes Semper, was Soviet Estonia's first Minister of Education. The writer and poet, Johannes Barbarus (Vares), was President of Soviet Estonia until his death in 1947.

All these and other leading officials of the Estonian S.S.R. used to be people of considerable standing in 'bourgeois Estonia'. They were both pro-Russian and pro-Communist, but they were also imbued with Estonian national traditions. They had all been reared in the spirit of the literary movement 'Young Estonia' (Noor Eesti), which had been both progressive and cosmopolitan in character. Its principal slogan used to be: 'More culture, more European culture. Be Estonians, but be Europeans as well'.[34] Estonian literature had been much more influenced by Western writers and poets than by Russian ones. To be cut off from Western contacts was therefore an unbearable thought to intellectual communists such as Johannes Semper, who had translated into Estonian the works of Victor Hugo, Emile Zola and Verhaeren.

Another tradition dear to all Estonians is that connected with the National Song Festival the first of which was held in 1869 and was the first great manifestation of Estonian nationhood. Even many Estonian communists thought that the festival, which was celebrated both under the Czarist régime and in the independent Estonian Republic, ought to be preserved as an expression of the artistic genius of the Estonian people. The Twelfth Estonian Song Festival of 1947, the first to be held in Soviet Estonia, was organized by people whom one could with some exaggeration describe as national Estonian communists. Under their leadership the festival made ideological concessions to the Soviet régime, but it was at least Estonian in form. Russian songs and Russian choirs had been kept out of it.

The central authorities of the U.S.S.R. could not in the long run tolerate this attitude of the Estonian intellectual *élite*, its attempt to reconcile communism with friendliness towards Western European culture. As soon as the situation was ripe, the régime had to strike its blow against the recalcitrant Estonian communists and establish total ideological uniformity in Estonia. In the spring of 1950, on the eve of a new Song Festival, the régime considered that the moment was appropriate for a big shake up. The men who in June, 1940, had lent themselves so willingly as tools of the Soviet régime were removed from their posts. The same fate was meted out even to all the Moscow-trained Estonian communists who had not given proof of sufficient vigilance in the discovery of nationalist trends in the Estonian S.S.R.